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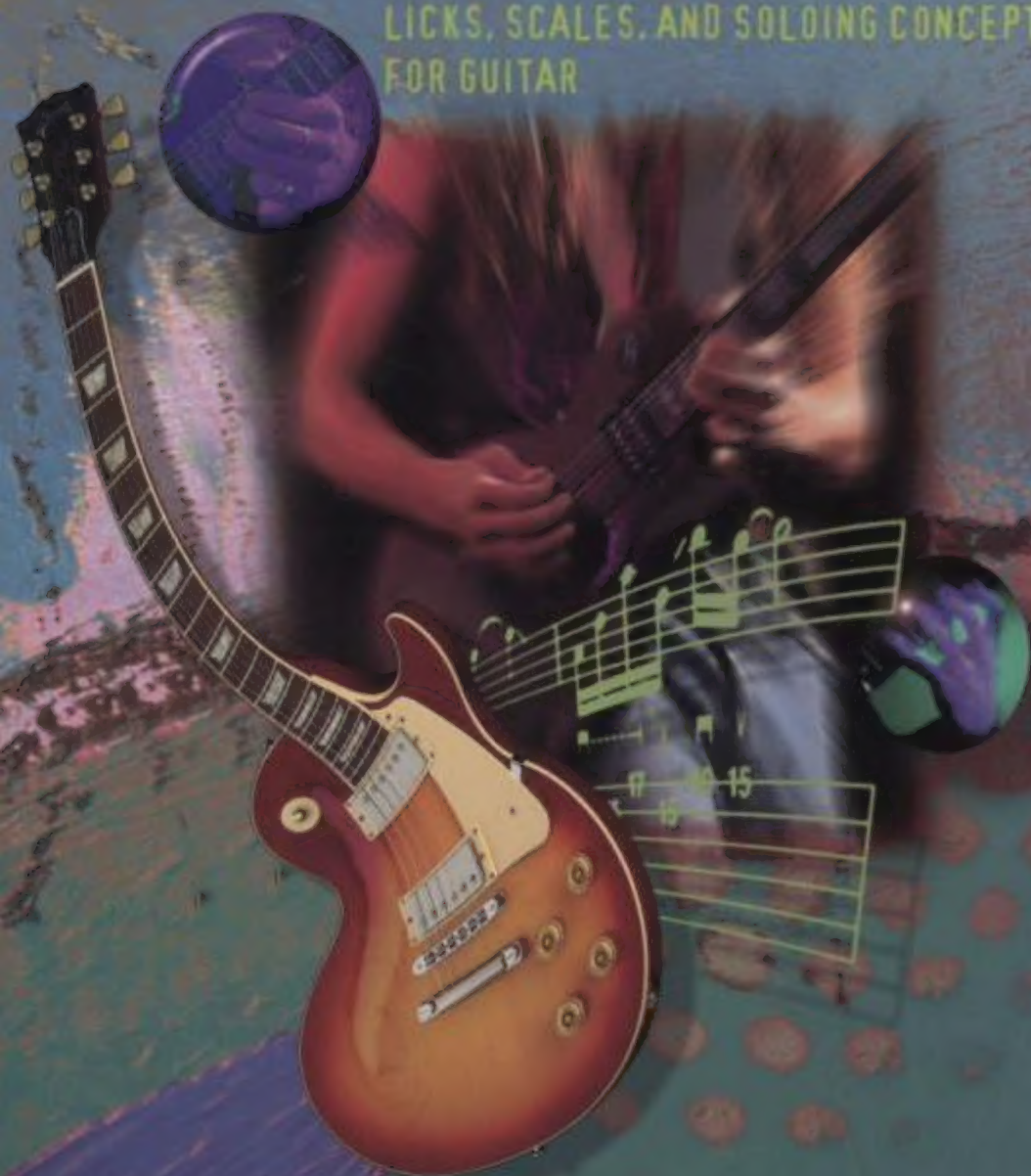
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Rock Lead TECHNIQUES

LICKS, SCALES, AND SOLOING CONCEPTS
FOR GUITAR

CD Included!

97 Full-Demo
Tracks



by Nick Nolan and Danny Gill



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ABOUT THE AUTHORS



Nolan
He then went to G.I.T. on the Eddie Van Halen Scholarship instructor at G.I.T., teaching and writing curriculum for such sub-Rhythm Section Workshop, as well as teaching Music Reading, Harmony and Theory, Ear Training, and Modern Rock Performance.

"Melrose

"Where's

"Exosquad"
(Universal), "What a Mess" (DIC), "Don Coyote" (Hanna-Magoo"
Hanna-Barbera."

Back Again on Standing 8 Records (P.O. Box 5280, North Hollywood, CA 91616)

Da name at press time) in 1998 on MCA records. His songs have appeared on numerous network TV.

Rock Rhythm Guitar, Rock Lead Guitar, and Single String Technique.

CREDITS

Nick Nolan: guitar
Danny Gill: guitar
Ian Mayo: bass
Tim Pedersen: drums

Recorded at M.I. Studios by Howard Karp

Nick thanks:

Danny thanks:



of context. However, only the main lick itself appears transcribed in each case.

CHAPTER 1

PICKING TECHNIQUE

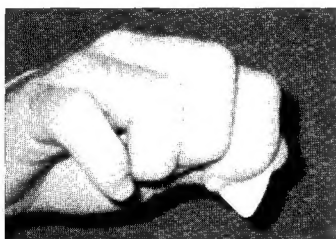
Are some bad ways (in terms of speed and clarity). You'll know if you've got some bad habits if you've always sloppy. G.I.T. pick—but faster—or,

After years of practicing and teaching, we've come up with a method that will help get your picking fast and clean and works in any style. This method is naturally arrived at by many guitarists. In fact, we've had the opportunity to talk to some of the best technical players around when developing this picking style.

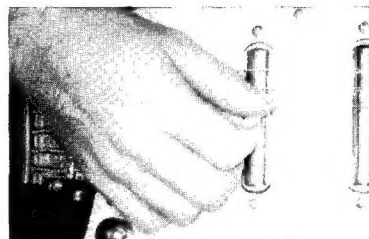
ty. Others may want to become real shredders.

Hand placement

cient your picking technique is. The key to speed and accuracy is *relaxation*. Try this: Hold your pick between your thumb and first finger (see Picture 1).



Picture 1

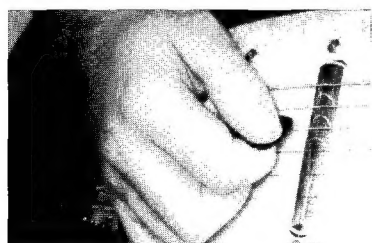


Picture 2

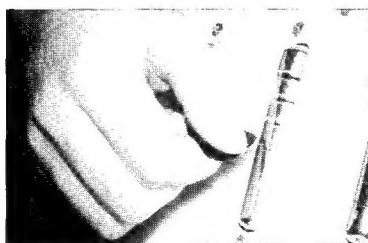
Attacking a note

down—others

your forearm is relaxed. The only motion is from your wrist. It is similar to turning a key inside a lock—a twist-
ing motion.



Ready to attack a note on the fourth string, the pick is *positioned* above the fourth string.



The pick makes contact with the third string at about a 45° angle.



The pick has attacked the third string and is resting on the second string.



The pick comes back through the third string at the same angle.



somewhere *above* the fourth string.

As you become familiar with the pick attack motion, take notice of the wrist movement. It is possible
ly. Trying to go fast now will be a *big* waste of time.

The exercises

Fig. 1

2 Slow **3** Fast

play 7 times

TAB: 0 0 0 0 9 7 0 0 0 0 7 5 0 0 0 0 7 4 0 0 0 0 7 5 0 0 0 0 7 5 9 7

Fig. 2

4 Slow **5** Fast

etc. play 4 times

TAB: 7 5 5 5 5 5 5 5 7 5 5 5 5 5 5 5 7 5 5 5 5 5 5 5 7 5 5 5 5 5 5

Fig. 3

6 Slow **7** Fast

etc. play 4 times

TAB: 7 5 5 5 5 5 5 7 5 5 5 5 5 5 7 5 5 5 5 5 5 7 5 5 5 5 5 5

except chords. When you don't want muted notes move your hand back until it doesn't touch the strings.

A word about picks: Heavier gauge picks will give you a more confident attack. However, use whatever

Hand synchronization

The following exercises deal with one string at a time. This is so you don't waste any concentration on changing from one string to another. For now, concentrate on playing each note clearly. Move these exercises around—play them at different points on the fingerboard. Try them on all six strings. As always, use a

Fig. 4

8 Slow **9** Fast

4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4

1

Fig. 5

10 Slow **11** Fast

7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 5

Fig. 6

12 Slow **13** Fast

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Fig. 7

14

16 14 12 14 16 14 12 14 16 14 12 14 16 14 12 14

16 14 12 14 16 14 12 14 16 14 12 14

Fig. 10

20 Slow **21** Fast

etc.

play 4 times

TAB

9 11 12 9 11 12 10 12 13 10 12 13 11 13 14 11 13 14 12 14 15 13 15 16 13 15 16 14 16 17 14 16 17 16

Fig. 11

22 Slow **23** Fast

1/4

play 4 times

TAB

12 13 14 12 13 14 12 14 12 14 (14)

Fig.

24 Slow **25** Fast

8va

full 3 full 3 full 3 full 3

play 4 times

TAB

15 12 15 12 15 12 15 12 15 12 15 12 14 12 15 12 14 12 14 12 14 12 14 12 14 12 14 (14)

Application

bit more advanced or you skimmed over the other sections too quickly. If you fall into the second category, make sure you've nailed every section.

to get the new picking technique into your everyday playing. Pay attention to the key and remember what you've learned in the previous sections.

Fig. 13

26

1/4

1/2

TAB

7 9 8 7 5 7 7 5 7 7 4 5 7 4 5 7 4 5 7 5 7 7 (7) 5 7 7 5 9 (9)

Fig. 14

27

full hold bend 1/4 full

TAB

10 10 10 (10) 8 9 7 9 7 9 8 8 (8) (8)

Fig. 15

28

8va ----- loco

TAB

Fig. 16

29

TAB

8va ----- loco

TAB

Now let's try examples 13–16 straight through as a solo.

30 Figures 13–16 as a solo

CHAPTER 2

THREE-NOTE-PER-STRING

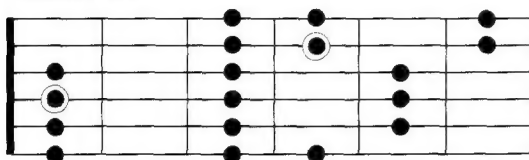
In this chapter we're going to expose you to *three-note-per-string scales*. These patterns should help fill in scale, any scale can be played as a three-note-per-string scale. For the purposes of this book, we're going to focus mainly on the diatonic scale. Once you feel comfortable with these seven shapes, take a look at the three-note-per-string shapes for the pentatonic and blues scales.

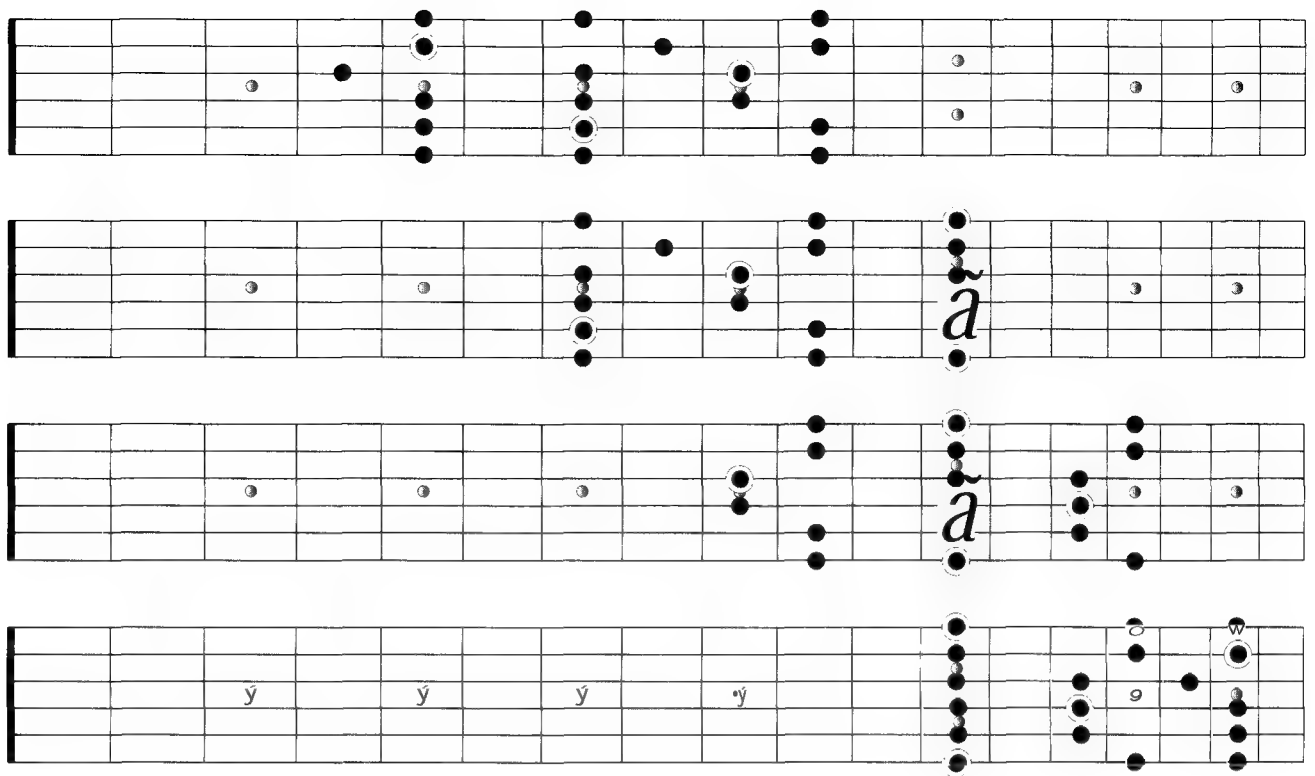
patterns—

ic scale patterns with the G.I.T. numbering system. Rather than naming the three-note-per-string patterns 1 through 7 (which would seem easiest), we've named them to match the five patterns presented in *Rock Lead Basics* and all other M.I. Press books.

17:

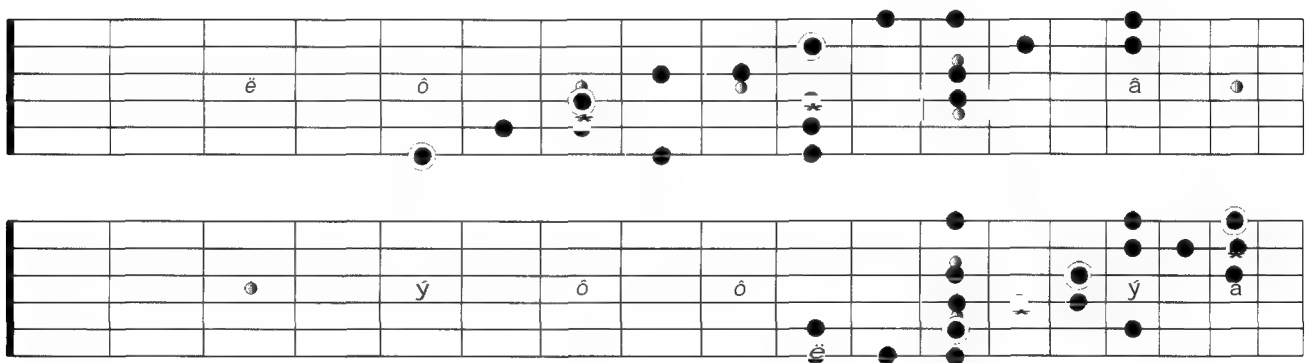
Pattern 1A





Here's something a little different—the blues scale on three notes per string. These are the two most (b5).

Fig. 19: Three-note-per-string A blues scale



CHAPTER 3

PICKING LICKS

Sequences

D exactly what they were doing. What is a *sequence*? A sequence is an arrangement of notes with a free to make up your own.

like this: 1-2-3-4, 2-3-4-5, 3-4-5-6, etc. Here it is in G Major, using pattern 5:

31 Fig. 20: Groups of Four sequence

When working on the above sequence you'll notice something that is a bit difficult: the eighth and ninth notes in measure 3—these notes are both on the fifth fret, on *different* strings (this also happens with the twelfth and thirteenth notes in the same measure). This is a tough situation. Some people try to fret both notes at the same time, but the sequence ends up sounding sloppy because both notes ring out. Other people fret one note, then lift their finger off and *jump* to the next note. This is too slow. Try rolling your finger (in



semi-flat—



(without letting any pressure off the fingerboard).

The following is a rolling lick. Be sure to follow the steps from the previous page. The goal is to not jump

Fig.

32 Slow **33** Fast

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in tablature format, showing fret numbers (1-8) on a six-line staff. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar part features a melodic line with various intervals and a final measure with a whole note. The bass part provides a rhythmic accompaniment using fret numbers and includes a double bar line at the end of the second system.

Here's a lick that uses some tough sequencing... good luck!

[illegible]

Let's try a Pentatonic sequence. Here's the A Minor Pentatonic Scale:

Fig. 23: A minor pentatonic minor scale

In this first example I'm going to ascend the scale in thirds. If you understand this concept on paper it

lows:

A-C-D-E-G-(A)

If we ascend in thirds (every other note), we get the following sequence:

Fig. 24

35 Slow **36** Fast

The figure shows two musical exercises. Exercise 35 is a slow sequence in 4/4 time, starting on D (the 3rd note of A minor pentatonic) and playing back down the scale to A. Exercise 36 is a fast sequence in 4/4 time, continuing the group-of-three sequence until reaching the top of the A minor pentatonic scale. The notation includes a treble clef, a 4/4 time signature, and a TAB line with fret numbers.

This sequence starts on the third note of A minor pentatonic (D) and then plays back down the scale to the first note (A). Continue this group-of-three sequence until you reach the top of the A minor pentatonic scale. Figure 25 shows this sequence, along with a good way to come back down. Take a listen to the CD and try it yourself.

Fig. 25

37 Slow **38** Fast

The figure shows two musical exercises. Exercise 37 is a slow sequence in 4/4 time, starting on D and playing back down the scale to A, with triplets. Exercise 38 is a fast sequence in 4/4 time, continuing the group-of-three sequence until reaching the top of the A minor pentatonic scale, with triplets. The notation includes a treble clef, a 4/4 time signature, and a TAB line with fret numbers.

As you learn these new sequences, its a good idea to try and throw little bits of them into your playing. Notice how figure 26 uses this group-of-three pattern over a riff in A.

Fig. 26

39

The figure shows a musical exercise. Exercise 39 is in 4/4 time, starting with a riff in A (A minor pentatonic) and then playing back down the scale to A, with triplets. The notation includes a treble clef, a 4/4 time signature, and a TAB line with fret numbers.

The blue note ($\flat 5$) can be a great addition to your licks—both diatonic and pentatonic. These next two

48

8va

6

6

20 15 18 17 15 17 18 15 18 17 15 17

Fig. 34

49

8va

6

6

14 15 15 15 14 15 14 15 18 15 14 15

50

String Skipping

String skipping is one of the hardest picking techniques. Not only do you have to jump the extra distance between the strings—you also have to figure out how to keep the unwanted strings quiet while you jump across them. However, if you can pull off a great string-skipping lick at the right time and place, you will peers—Ed McMahon

\$1,000,000!

As always, start slowly and play cleanly and evenly.

We'll start off with an easy one using the E blues scale:

Fig.35

8va

12

12

14 12 13 14 14 12 14 14 12 14 15 12 14 15 12 14 12 14

A sixth interval is a natural interval for string skipping:

Fig. 36

let ring -

12 14 12 11 12 14 14 12 12

51

Fig. 37

C# minor—the

Fig. 38

pening!

Fig. 39

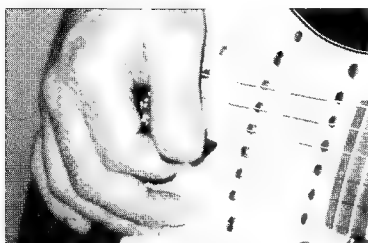
19

55 Now you try it with the band.

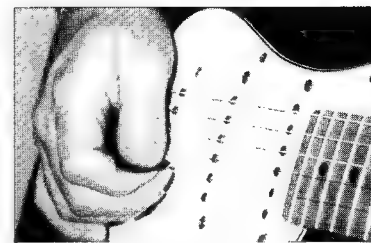
Fingerpicking

Fingerpicking or "Chicken Pickin'" is a technique that has crossed over from country guitar to rock. It can add a lot to your playing and make many licks easier to play. If you still don't know what "Chicken Pickin'"

The concept is simple. Watch the series of pictures below.



Use your pick as you normally would.



Pluck your finger upward. It's o.k. to snap the string. In fact, it sounds cool.

Let's get started with an easy one. Try the figure below. The notes with the "m" over them are meant to be plucked with your middle finger. The "m" comes from classical guitar notation:

p (pulgar) = thumb

m (medio) = middle finger

a (anular) = ring finger

Fig. 40

56 Slow **57** Fast

play 3 times

Here's another; this one is a bit more demanding.

Fig. 41

58

Fig. 42

Fig. 42 shows a musical exercise in E Mixolydian scale in inverted thirds. The exercise is written in 4/4 time and consists of two measures. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of eighth notes. The exercise is marked with a diamond containing the number 60 and a diamond containing the number 61. The key signature is one sharp (F#). The exercise is marked with a wavy line and the text "play 4 times".

The TAB notation for the first measure is: 7 8 7 5 8 7 5 8 5 8 7 5 7 7 5 7 5. The TAB notation for the second measure is: 7 5 4 5 4 7 4 4.

This is the E Mixolydian scale in inverted thirds (There'll be more about the Mixolydian scale in the next book.

and your middle finger plucking the first string.

Fig. 43

Fig. 43 shows a musical exercise in E Mixolydian scale. The exercise is written in 4/4 time and consists of two measures. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of eighth notes. The exercise is marked with a diamond containing the number 62. The key signature is one sharp (F#). The exercise is marked with a wavy line and the text "play 4 times".

The TAB notation for the first measure is: 0 2 4 5 7 9 10 12. The TAB notation for the second measure is: 1 2 4 6 7 9 44 13.

*Key signature denotes E Mixolydian

Fig. 44

Fig. 44 shows a musical exercise in E Mixolydian scale. The exercise is written in 4/4 time and consists of two measures. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of eighth notes. The exercise is marked with a diamond containing the number 63 and a diamond containing the number 64. The key signature is one sharp (F#). The exercise is marked with a wavy line and the text "play 4 times".

The TAB notation for the first measure is: 13 42 0 10 0 9 0 7 0 5 0. The TAB notation for the second measure is: 4 3 3 0 3 5 0 4 2.

Finally, here's a way to travel the whole neck using fingerpicking.

Fig. 45

Fig. 45 shows a musical exercise in E Mixolydian scale. The exercise is written in 4/4 time and consists of two measures. The first measure contains a sequence of eighth notes, and the second measure contains a sequence of eighth notes. The exercise is marked with a diamond containing the number 65 and a diamond containing the number 66. The key signature is one sharp (F#). The exercise is marked with a wavy line and the text "play 4 times".

The TAB notation for the first measure is: 5 7 5 7 5 7 5 7 10 7 9 7 10 7 10 12 9 12 9. The TAB notation for the second measure is: 12 9 12 14 12 12 14 14 17 14 17 19 17 19 17 19 17 20 17 20.

CHAPTER 4

Simply stated, *sweep picking* is the technique where your pick moves in one direction across a set of strings; it is the opposite technique of alternate picking. Sounds easy right? It can be, but the hard part is to make it sound like chords!

Let's get right into it. Start slowly and play cleanly.

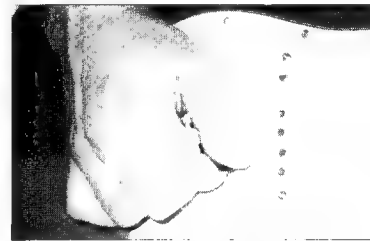
Fig.

67 Slow **68** Fast

TAB



With your picking hand, strike the strings.
As you ascend the first lick,



Without lifting up your pick, glide across the G string to the A string.

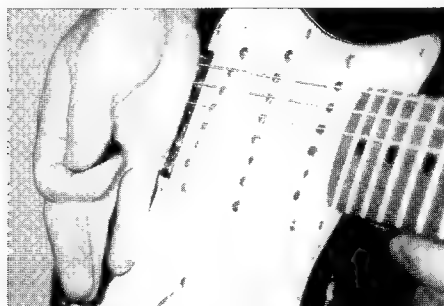


Continue this through to the



lick.
towards the ceiling, gliding smoothly across each string. Try not to lift up with

If you still sound sloppy, try *muting* heavily with the side of your picking hand. The easiest way to do this is to rest your picking hand at or near the bridge of the guitar. This will help anchor your picking hand and give you greater stability. (see picture below)



As a general rule when sweep picking, it is a good idea to use *hammer-ons* and *pull-offs* when you have

Fig. 47

69 Slow **70** Fast

8va

17 14 45 14 15 15 14 15 17 14 15 14 16 45 15 14 16 14 15 15

* Pull-offs and hammer-ons appear only on track 70.

Now let's add a *slide* to a sweep lick. This lick will outline two major triad *arpeggios* — E major and D major (an arpeggio is defined as "the notes of a chord in scale form").

Fig. 48

71 Slow **72** Fast

8va E D

6 6 19 18 16 17 16 19 17 14 15 14 16 17

Sweep picking is commonly associated with arpeggios because arpeggios often contain only one note per string. Here's a few of my favorites. I've included the fingerings because they have worked well for me,

Fig. 49: E Minor Arpeggio

Fig. 50: E Minor 11 Arpeggio

Fig. 51: D⁶ Arpeggio

∘ = root

Fig. 52

73

8va Em D C

8va Em D C Em

8va D C Em

8va D ñ Em D Ñ

8va Em D Ñ Em

12 14 16 12 16 14 (14) 10 12 14 11 12 (12)

12 14 16 12 16 14 (14) 9 8 7 10 8 7 12 14 15 14 12

17 14 15 19 15 (15) 12 14 15 14 12

7 3 5 5 7 3 (3) 19 17 (17) 14 15 15 19 15

7 3 5 10 7 8 14 10 12 11 17 14 15 14 17 (17) 15 17 17 15 15 (15) 12 15 12

full full full

rake rake

chapter—or

own!

74 Fig. 53

Em D Ñ Em

play 6 times

arpeggios—the we've played so far, but the sweep picking technique is the same.

Fig. 54: E7 Arpeggio

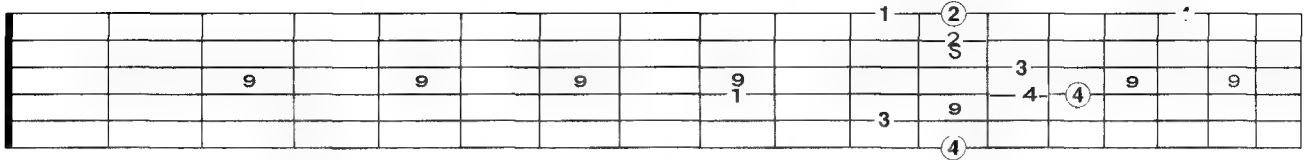
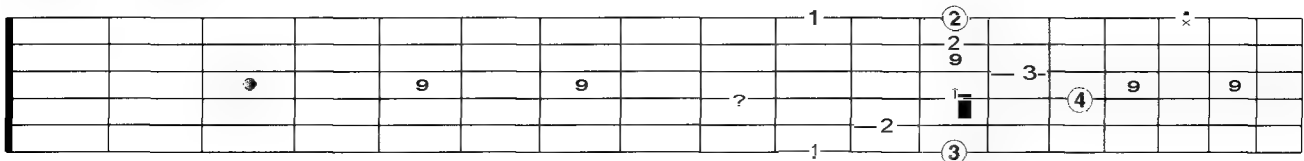


Fig. 56: A Major Arpeggio

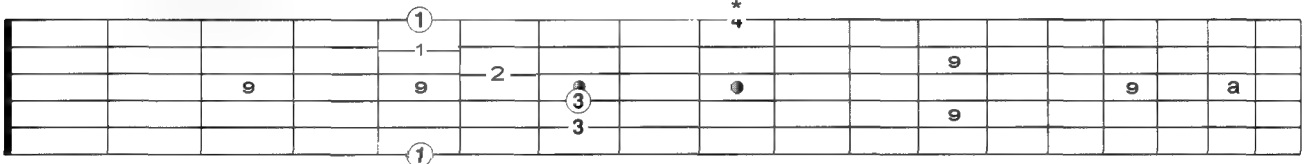
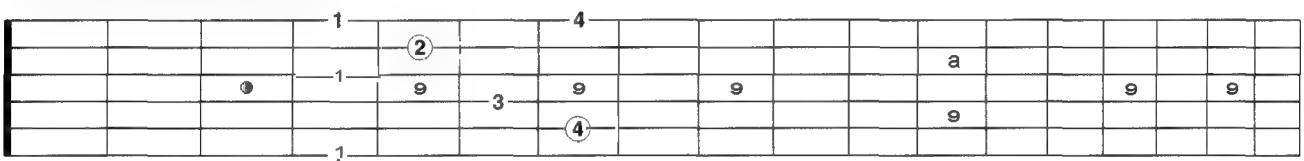
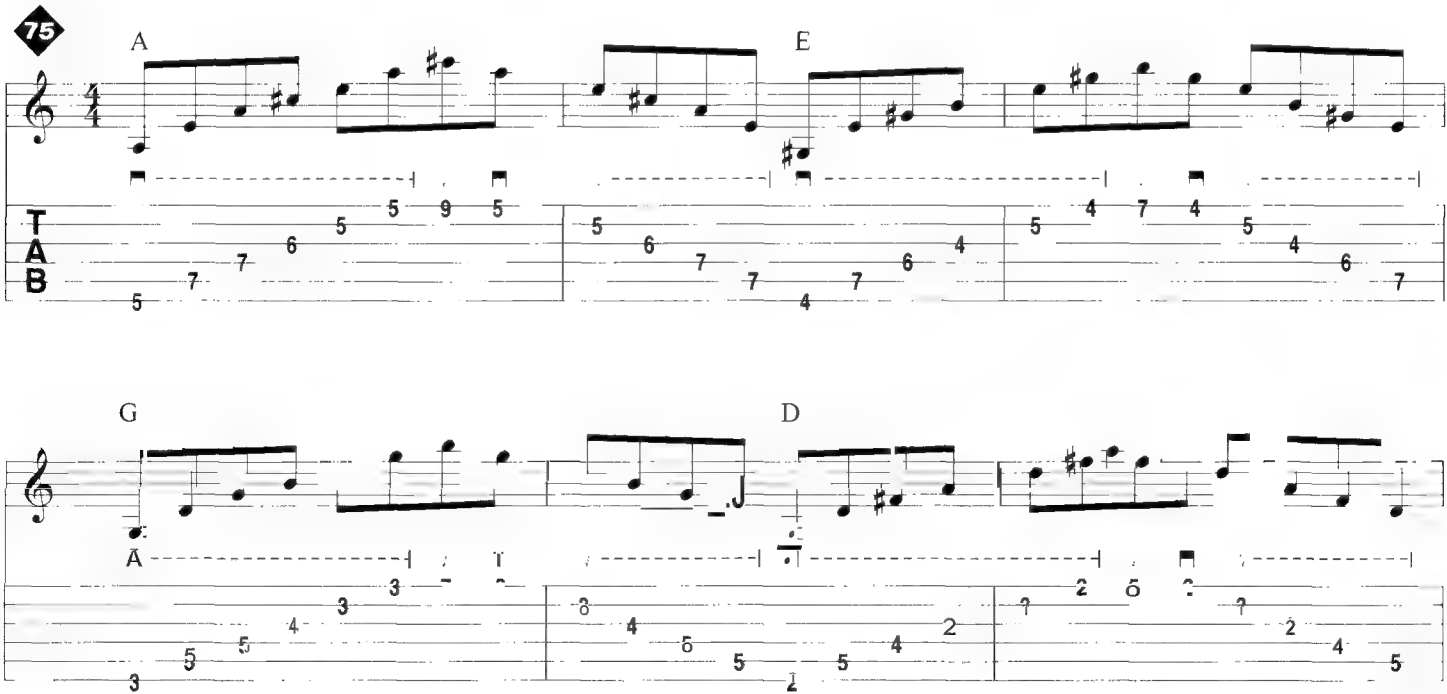


Fig. 57: E Major Arpeggio



↑ = root

Fig. 58



Am 8va F

G 8va D

F 8va Bm7^b5

E7 8va

rit. 1/2 1/2

Keep in mind that there is no "right" way to pick. You'll probably use many different techniques—maybe even in the same solo. The goal is to have control so you can play what you feel. If you can do that, you've

Fig. 60

78

Am F G D F

Bm7^b5 1. E E7 2. E7 rit. Am

CHAPTER 5

HARMONICS

H

can create a variety of sounds from shimmering, clean rhythm patterns to screaming, over-the-top lead

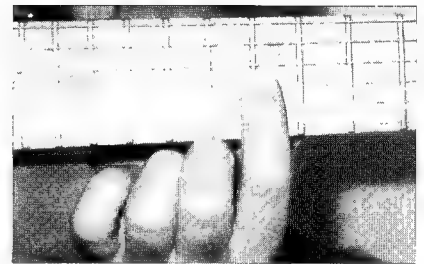
vibrate."

wire—not

Natural harmonics

Natural Harmonics are harmonics that occur on each open string of the guitar. The strongest of these open-string harmonics seems to be on the twelfth fret. This is because the twelfth fret on the guitar is exactly half the distance between the nut and the bridge of the guitar.

Start by placing your fretting hand on top of the twelfth fret.



ger on the string and still hear the harmonic ring (but most commonly you should lift your finger immediately after striking the note). Practice this first step slowly until the notes are clear and have lots of sustain. Next

Fig. 61

79

Harm. 8va loco 8va

TAB 12 12 12 12 12 7 7 7 7 7 5 5 5 5 5

Now let's apply some of these harmonics over a simple chord progression in E minor.

Fig.

30

Em C Am B Em

Harm.

TAB 5 7 12 12 5 7 12 12 5 7 12 12

Fig. 63

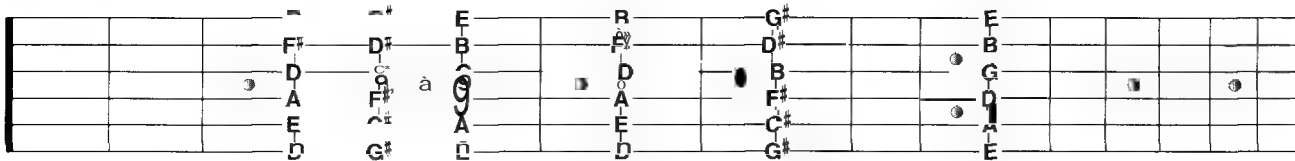
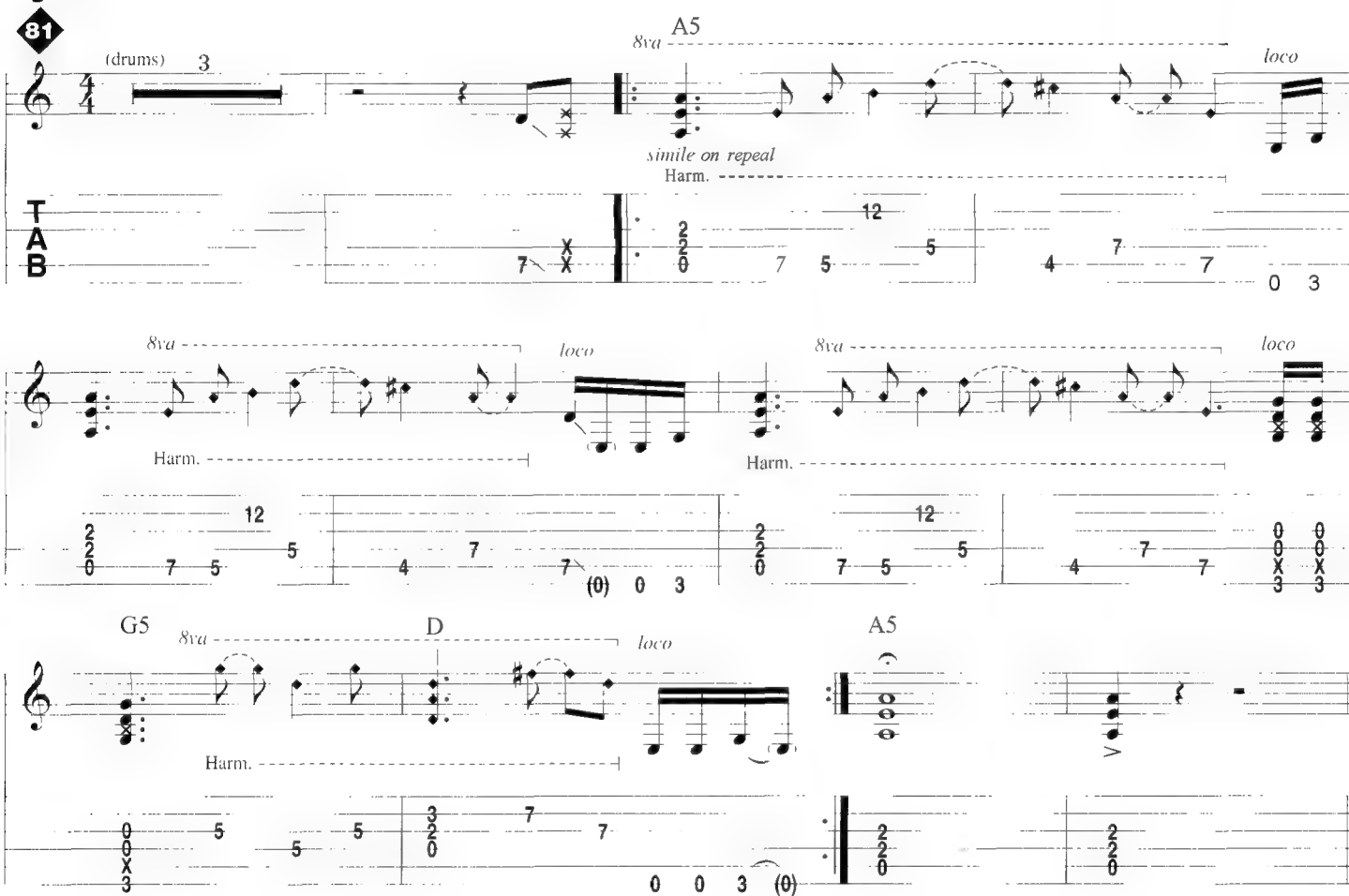


Fig. 64



64 Fig. 65: Blues in E with Harmonics



Figure 65: Musical notation for open-string harmonics on a guitar. The notation is organized into three systems, each with a treble clef staff and a corresponding fretboard diagram below it.

- System 1:**
 - Staff: Treble clef, key signature of three sharps (F#, C#, G#). It shows three measures of music. The first measure is labeled "P.M." (Pizzicato Muto) and "Harm." (Harmonic). The second measure is labeled "loco". The third measure is labeled "A loco". Each measure contains a triplet of eighth notes and an 8va (octave) marking.
 - Fretboard: Shows frets 0, 2, 4, 5, and 5 for the first measure; 0, 2, 4, 5, and 4 for the second; and 0, 2, 4, 5, and 5 for the third.
- System 2:**
 - Staff: Treble clef, key signature of three sharps. It shows three measures of music. The first measure is labeled "loco". The second measure is labeled "loco". The third measure is labeled "loco". Each measure contains a triplet of eighth notes and an 8va marking.
 - Fretboard: Shows frets 0, 4, 5, and 5 for the first measure; 0, 2, 4, 5, and 5 for the second; and 0, 2, 4, 5, and 4 for the third.
- System 3:**
 - Staff: Treble clef, key signature of three sharps. It shows three measures of music. The first measure is labeled "B". The second measure is labeled "A". The third measure is labeled "E". Each measure contains a triplet of eighth notes and an 8va marking.
 - Fretboard: Shows frets 4, 4, 6, 0, 4, and 4 for the first measure; 0, 2, 4, 5, and 4 for the second; and 0, 2, 4, 5, and 0 for the third.

Figure 66: Musical notation for open-string harmonics on a guitar. The notation is organized into two systems, each with a treble clef staff and a corresponding fretboard diagram below it.

- System 1:**
 - Staff: Treble clef, key signature of three sharps. It shows two measures of music. The first measure is labeled "C7 B7". The second measure is labeled "F7 E7". Each measure contains a triplet of eighth notes and an 8va marking.
 - Fretboard: Shows frets 7, 8, 8, 8, 8, and 8 for the first measure; and 7, 8, 8, 8, 8, and 8 for the second.
- System 2:**
 - Staff: Treble clef, key signature of three sharps. It shows two measures of music. The first measure is labeled "F7 E7". The second measure is labeled "F7 E7". Each measure contains a triplet of eighth notes and an 8va marking.
 - Fretboard: Shows frets 7, 8, 8, 8, 8, and 8 for the first measure; and 7, 8, 8, 8, 8, and 8 for the second.

While these are the most common open-string harmonics, some others are possible. Figures 66 and 67 show where to get a 9th and a $\flat 7$. These may be tough, but they're there.

Fig. 66: the 9th

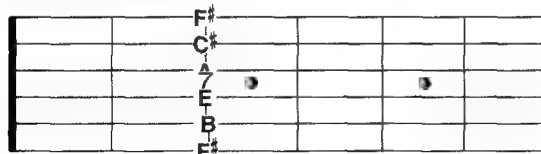
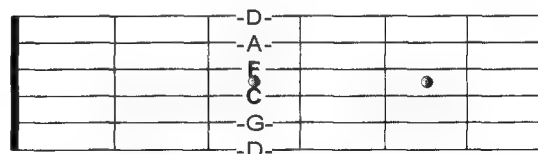
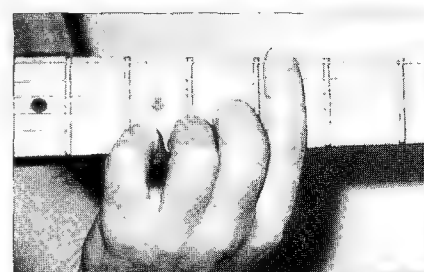


Fig. $\flat 7$



*Note: Figure 67—the $\flat 7$ harmonic—is an exception to the "on top in between the second and third fret.



Fretted harmonics

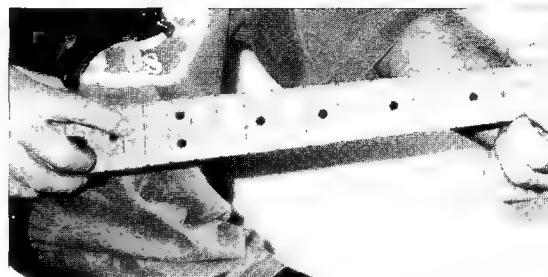
Fretted harmonics allow you to play any note as a harmonic—not just the open string notes. The har-

if you play the note E on the second fret of the D string, you can create the harmonic of the note E one octave (twelve frets) above the second fret. This means one of the possible harmonic overtones of the second fret E will occur at the fourteenth fret.

The question is—how do you get the harmonic to ring? There are two common ways:

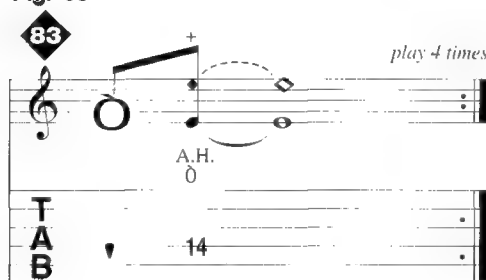
Tap harmonics

This is when you "tap" or "pop" the string with your picking hand at a specific interval above the fretted note. Remember: you must tap *on top of* the fret wire. Most people use their first finger, but any finger will do.



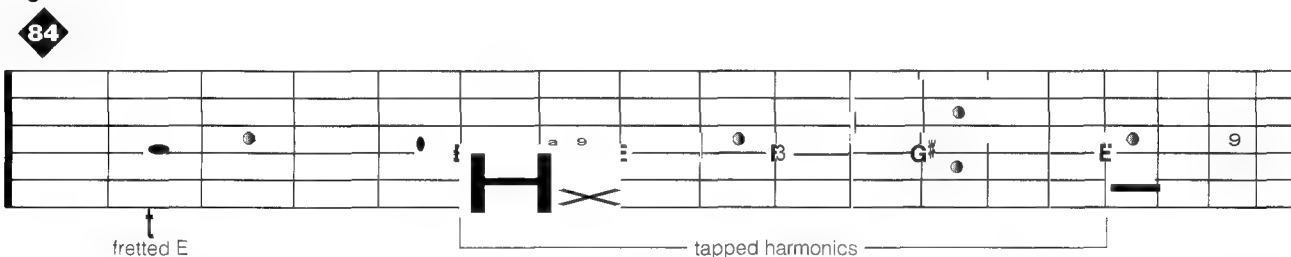
Listen to the next CD track. First I'll play the note E on the second fret of the D string. Next I'll tap the

Fig. 68



The following figure gives you an idea of which harmonics are possible from a fretted E note at the sec-

Fig. 69



Listen and then try these tapped harmonics out for yourself. It may take some time to get the hang of this technique—after all, it is pretty hard. Try not to get too frustrated.

Our next CD track combines open string harmonics with tapping harmonics.

85 Fig. 69

simile on repeat Harm. Harm. Harm. Harm.

8va loco 8va

1/4

TAB

5 7 0 5 7 0 0 X 5 0 5 7 0 5 7 0 0 7 14 12 X

Harp Harmonics

technique follow these simple steps:

- Place your first finger on the harmonic to be plucked. (see picture)
- (see picture)
- Using your thumb as a pick, "pluck" the harmonic with your picking hand.

string.



Let's try this with a clean tone. While barring fret 5, pluck the harmonics on the seventeenth fret.

Fig. 71

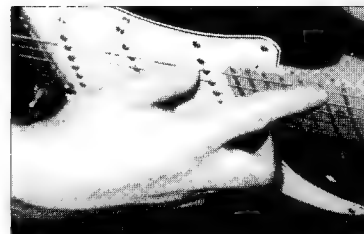
Let's go ahead and try this technique out with the band. This next phrase uses the A blues scale. In the CD track I'll play the riff first without harmonics and then with the harp harmonics. Check out the difference.

Fig. 72

When used in combination with notes that are not harmonics, this harp technique can create some awe-



hand, pick the D string—
not the harmonic.



With your first finger creating the harmonic of the seventeenth fret, use your

The possible combinations of picked notes and harmonic notes are endless, but for now let's continue this way:

Fig. 73

The final type of harmonics we're going to talk about is *pinch harmonics*. These harmonics are created by "pinching" the strings with a right).

Pinch harmonics are different than the previous harmonics we've talked about because they can be created anywhere on the string. Lots of distortion can also be a big help.



Fig.

produced on the recording,
not just this one

Fig. 75

34

CHAPTER 6

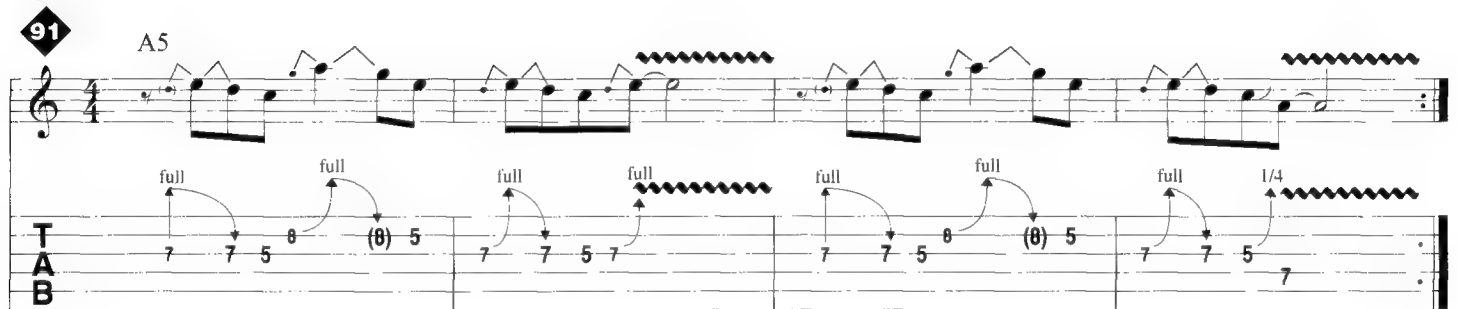
SOLO CONSTRUCTION

How to create a solo for a song is a vast subject that could fill many books. There's no real method for making the perfect solo since every song is different. In this chapter we'll discuss some of the aspects that make a good solo.

The word *motif* means: A short arrangement of notes that sounds "memorable." Think of Beethoven's Fifth Symphony: Da-Da-Da-DAAAAH. This is a good example of a motif.

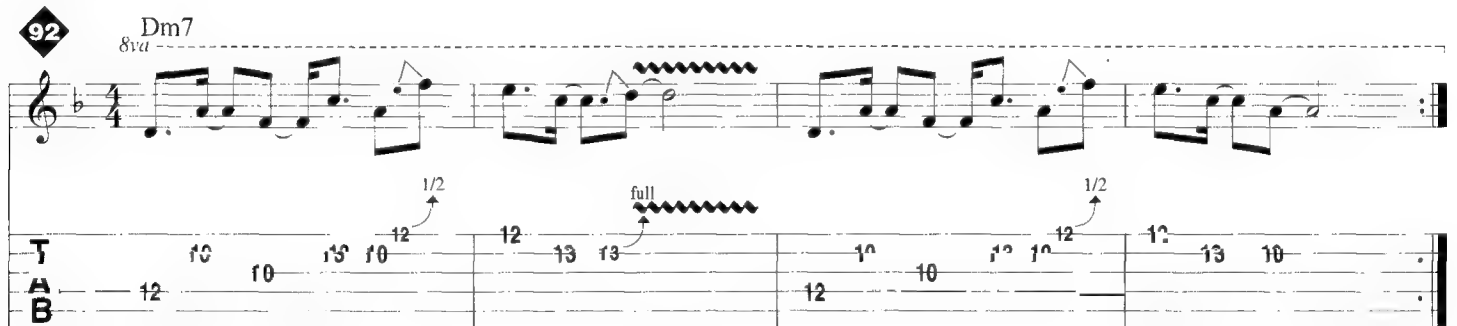
As a rock guitarist, you should get used to making short phrases that sound memorable or even unusual scales. Once you've played your motif, back it up by playing it again, or play it just a bit differently. This will

Fig. 76



The figure below is another example of a motif and its answer. This time the motif gets its strength from a musical statement. scale—it

Fig. 77



Development and climax

the material you learned earlier in the book. The idea here is to create a motif, answer that motif, then expand with maybe a scale sequence or two-handed lick (or whatever you think sounds good). After a bit of development, it's a good idea to go back to a motif. Finally, when the end of the solo is near, it's always a good idea to build the intensity to a climactic end. Learn the following figure and play along with the CD.



T A B

Development section of "The Wind" by Gustav Mahler, featuring a piano (p) dynamic and a key signature of two flats (Bb and Eb). The score includes a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The score is divided into measures, with some measures containing multiple notes. The score includes a "development" section marked with a bracket. The score ends with a double bar line and a repeat sign.

Dm7 B^b Gm7 Am

(10) 12 13 10 10 13 12 10 10 12 12 10 12 10 12 12 5 7 8 5 7 8 5 6 7 5 6 5 7 5 6 7

Balance

playing. Simply being aware of this should make you a better player. If you play all high notes it can become

rhythm track to the progression below. Try to get as much variety as possible in your solo. Then learn the

Fig. 79

94 (A5) C5 D7 A5 C5

P.M. P.M.

TAB 2 0 5 0 2 1 0 0 0 5 4 2 0 5 2 0

C5 D7 A5 G5 C5 NC (A5) C5 D7 D5 G5

P.M. P.M.

2 0 2 0 0 5 4 2 0 5 0 2 0 0 0 0 5 4 0 3 0 3

1.. 2.. 3. 4.

D5 A5 D5 N.C. (A5)

3 3 0 0 0 3 2 2 3 3 0 0 0 3 5 2 3 4 5 2 3 4 7 7 7

Fig.

95

15ma

loco

P.H.

full

TAB

7

7

7

7

(7) 5 7 5 7

7

5 5 8 5 7 5 8 5 5 8 7 5 7 5 7 5 7

8va

3

full

full

(7) 3

(3) 3

7

5 7 7 7 5 7 7 9

8 10 10 8 8

9

13 10 15 12 17 15 17 20

full

8va

Musical score for '8va' featuring a treble clef staff with a melody and a piano staff with a bass line. The melody includes triplets and slurs. The bass line includes dynamic markings like 'full' and 'X'.

full 3 hold bend full 0 0 0 0 0 0 w/ bar

5 5 7 (7) 5 7 X 7 42 7 44-7-12 7 14 7 45 7 14 7 12 7 (7) 5 7 5 2 X 2

8va -

(2) 7 5 14
(2) 7 5 13 14

14 12 14 12 14 12 14 13 13 15 13 15 12 12 15 12 15 17

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a wavy line indicating a trill on the first note (F#4), followed by a series of eighth and quarter notes. The second system continues the melody, featuring a wavy line on the first note (F#4) and a final measure with a whole note (F#4). The lyrics 'The Rose Tree' are written below the notes.

GUITAR NOTATION LEGEND

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

staff. Strum chords in the rhythm indicated.
Use the chord diagrams found at the top of

appropriate voicings.
noteheads indicate single notes.

rhythms and is divided by bar lines into

TABLATURE graphically represents the
guitar fingerboard. Each horizontal line
represents a string, and each number

Notes:

E
A
D
G
B
E

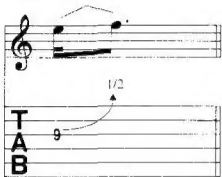
Strings:

E
A
D
G
B
E

4th string, 2nd fret

played together

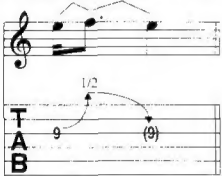
up 1/2 step.



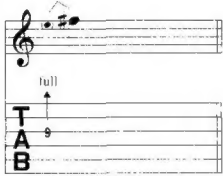
bend up one step.



original note. Only the first note is struck.



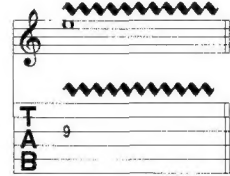
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the



degree by vibrating with the fretting hand.



without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and



is not struck.



TRILL: Very rapidly alternate between the on and pulling off.



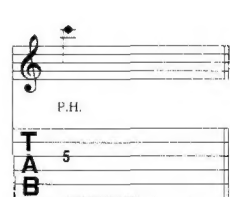
with pull off to the note fretted by the fret hand.



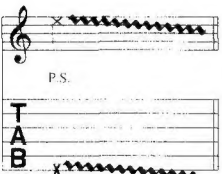
the fret-hand lightly touches the string directly over the fret indicated.



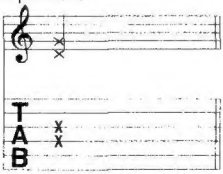
PINCH HARMONIC: The note is fretted



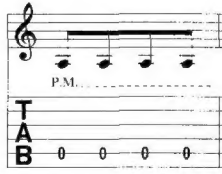
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing



produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



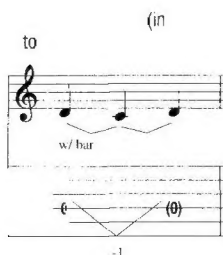
PALM MUTING: The note is partially muted string(s) just before the bridge.



indicated with a single motion.



TREMOLO PICKING: The note is picked as



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar



VIBRATO BAR DIP: Strike the note and then steps, then release back to the original pitch.



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